

Literature and production space in the digital age. The editorial content of the TCH. The spatial turning point for Google maps

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Abstract

When the space we inhabit is increasingly shaped by digital tools, we can model in éditorialisant? Can literature be a space production tool? It can help us reclaim places and territories seemingly devoid of any literary value from the giants of information? To find out, the Canada Research Chair team on digital Scripture has established in 2015 an action-research project on the Trans Canada Highway. This mythical road across Canada from coast to coast has in fact led to a wide range of media production: images, videos, maps, history texts, numeric data, but also literary narratives. So as the highway infrastructure, motels, mingle with the speech and imagination to build the area. To study this hybrid space, we began to navigate ourselves to the Trans Canada Highway in a trip that took us from Montreal to Calgary. We made

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real-time account of the trip on various social networks, so they understand how the literature involved in the production of space in the digital age, offering various editorialisation strategies.

Keywords: *production, news, arts, humanities*

With the admission of the geographer David Harvey, "The geographical imagination is far too pervasive and significant fact of intellectual life was to be left alone to geographers" (1995a, p. 160). So, in 1960, the social sciences were marked by the appearance of a spatial paradigm, from an interdisciplinary perspective, encouraged

taking advantage of spatial concepts to think about the construction of knowledge. This change has two important consequences space: it will mark an epistemological renewal in many disciplines - sociology, history, literature - encouraging a new understanding of space, now free from the single geographical point of view. For the space, this "imaginary body" as defined Valéry (1935), is in fact a complex construction whose origin is multiple, both physical and symbolic, social, political and literary. It may, in this regard, to read and analyze how a text. In the last three years, literary studies were marked by the appearance of many research fields -

the geopoetic (White 1990), the geocriticism (Westphal, 2007)¹. But this relatively recent focus should not obscure the fact that, from Homer's *Odyssey* to the poetry of Mallarmé, the history of literature is full of texts in which the problem of space is becoming an important heuristic problem.

The epistemological consequences of the spatial turn have lost none of their relevance in a time when, under the influence of digital technology, the way we understand and inhabit space still knows a number of mutations. The appearance in our daily lives, engaging mapping tools, combined with photographic or satellite assures us (at least apparently) a mastery of the world more important than ever; the generalization of the geolocation process suggests that it became impossible to get lost - with, in return, the excesses that the results of the process in terms of monitoring and control of individuals. In this regard, the influence that digital tools place both in space and on our way of life has become a major issue in thinking about digital.

As some want for the relationship (Morozov, 2013), now you run all the risk to remain inactive in the face of these devices and to be subject to the arrangement of the spaces that we offer. How to avoid this? And 'possible, the digital age, are the main protagonists of the production of space in which we live? literature can still be one of spatial imagination production tool that allows us to recover the places and territories seemingly devoid of any literary value from the giants of information? To answer these questions, we set up in 2015 a project looking for action from the Trans Canada Highway area². This mythical road across Canada from coast to coast has in fact led to a wide range of media production: images, videos, maps, history books, digital data - digital maps, Wikipedia, etc. sheets - but also literary narratives- which they have also continued to increase in recent years.

So the so-called real "infrastructure" (the street, his motel, its parking areas) mixes literary discourse to create his own imagination.

To study this hybrid space and measure the influence exerted on him by our digital tools and our culture, our team is committed to ply him the Trans Canada Highway in a trip that took us from Montreal to Calgary. With recording equipment, we have real-time rendering contemporary account of this road trip on various social networks to understand how literature is involved in the production of space in the digital age. By taking this rather unusual approach - research-action is really rare in the field of literary studies - we have heard demonstrate that literature is involved in the editorial content of the Trans - designating the editorial content, we will return,

Transcan16: a case of action research in literature

This project somewhat original certainly deserves further explanation. So we'll start by explaining the genesis of our trip. In 2016, the Congress of the Canadian Federation for the Humanities was held in Calgary. Every year on the digital writing Research Chair team participates in the meetings of the Canadian Society for Digital Humanities (SCHN) to Congress. As we were planning our

trip Montreal-Calgary, the space between the two cities has intrigued us and questioned at one time. Digital tools we really give a very special perception of space: everything seems familiar and close, everything is visible. The area seems finally cleared, mastered, conquered, as if it was nothing more to discover. But do we really know?

For more information, our first instinct just took us on Google Maps to see the route of the birds and make us an overall picture; Then we consulted Wikipedia to address the main tourist attractions, history and development of the city between Montreal and Calgary. Obviously, this space can not be reduced to a series of information and maps. The Trans has thus imposed to our attention as a topos of literary fantasy as we book reviews, including our most recent readings, a series of texts that have been dedicated to him (the person Country 132 Gabriel Anctil Patrice All Desbiens my loneliness! Marie - Christine Lemieux Couture, etc.) and we repérions on the map the places where they lived Gabrielle Roy and Nancy Huston ... These considerations have led us to investigate this area further.

Google Maps suggested that we really get to by plane Calgary - as if to cross the road area has had a lot of interest at the time can, in a pinch, the effect on Street View. Despite recommendations from Google, we decided to travel by car. The main challenge of the expedition was to examine the relationship between digitally mapped space and the experience of space that we could drive. While digital tools tend to become the single area of reference (if not its truth) Google Maps suggested that we really get to by plane Calgary - as if to cross the road area has had a lot of interest at the time can, in a pinch, the effect on Street View. Despite recommendations from Google, we decided to travel by car. The main challenge of the expedi-

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action research undertaken as part of this project is therefore based on a principle of diversion of digital tools, especially tools produced by large multinational network. And 'essential, in this regard, remember that you need the concept of space in all its importance when you consider that from a political point of view. In fact, the terms of our understanding of the digital space based on our ability to identify the forms of authority that govern (Google, for example) and, at the same time, our capacity for resistance and opposition to these authorities. Many forms of resistance are based on the idea of a short circuit of the structure of space, which is then assigned a different value. This is what has been defended including the

Situationists with the concept of diversion "(Debord, 1955). The Situationists overthrew the value of well-identified areas are taking the activities for which they have not been provided: think of the famous" excesses. "This kind hijacking is especially popular in the digital space in artistic practice (Filing, 2015), but not only: every day, simply use a pseudonym instead of their real name on Facebook falls a form of diversion. This "resistance" to rules of the big platforms, practiced by the majority of users, which leads us Geert Lovink called tactical media, is "a collection of small dirty practices, digital micro-politics, if you want. tactical media inherit the legacy media 'alternative' During our trip so we tried to identify the tensions that divide and connect the space as presented by the digital infrastructure and the space that is manifested in the literary imagination. We started a literature and reading of literary texts on the Trans3. At the same time, we have embarked on a writing assignment of the territory with the production and geolocation our travelogue of a number of platforms (Twitter, Facebook, periscope, Tumblr, TripAdvisor, OpenStreetMap, blogs,

etc.). An overview of this literary cartography is always available online.

Gradually, as we were traveling, our publications on the web have assembled a subscriber who has been with us in our community are on the way to help us at times to write. This community, mainly made up of novelists and particulièrement-active on Twitter poets (Claire Legendre, François Bon, Patrice Desbiens, Jean-Simon Desrochers), followed our movements through the mediation of these platforms and added their literary references, history, music, etc. the places we were passing through. Our exchanges were then aggregated and organized on Storify.

This first trip has uncovered a body of literature largely underestimated and understudied us, through which we defined more accurately the problem of space in the digital age.

literary precedents:

the road trip tradition of protest

Obviously, our crossing the Trans reinvests literary journey tradition of road that has been identified in a number of writers - Kerouac, Steinbeck, Heat-Moon and Jacques Poulin Quebec - whose in-

fluence on the North American imagination has been remarkable. Through these road trips that combine the research itself to the exploration of a continent that seems to stretch to the horizon, it is expressed in effect a mythology of the American counter-culture capital. But the birth and development of the road trip are closely linked to the birth of motorway infrastructure and the development of modern means of transport that have changed our relationship with space and time.

During the second half of the twentieth century, the highways have indeed renewed the way we produce our space and give it meaning. The Trans - opened in 1962 - and illustrates the will to produce a crossable space can quickly move goods and people. This is the very meaning of this infrastructure and its associated values⁴ that disputed in 1982 Julio Cortázar and Carol

Dunlop on a journey to a new genre, more openly concerned about a reflection on the policy of spatial construction. In *Autonautes of cosmoroute* (Cortázar and Dunlop, 1983), the pair of writers has made the journey from Paris to Marseille without ever leaving the A6, stopping in each travel area. Their

experience was intended to divert the first meaning of this infrastructure: speed and quickness. Planning a trip a month in the Paris-Marseille, Dunlop and Cortázar to profoundly altered in the sense of torpedoing within its objectives and values. Taking the time to document, photograph and describe their journey - do not visit in motorway service areas 75 -

If today our space is partly structured by the following state roads and their implicit values, otherwise influenced by increasingly strong new digital infrastructure, including Google Maps is an example others. In the space of the speed of a side - motorway that allow it to be effective and productive by the values of capitalism - the bride space entirely controlled almost managed and visible Google Maps - with traceability and knowledge of values "symptomatic line" data of a certain culture Silicon Valley. In fact, it's not as highway infrastructure that must now be questioned - and possibly distract - but the digital infrastructure, which marks a turning point in the production of space. This is probably why the writers have been

many in recent years, to consider how digital tools shape the world and the consequences of that influence. Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation of non-digital (eg Anne - Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation of non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer).

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Among these projects, in particular to emphasize the experiment conducted by Anne Savelli and Pierre Menard who conducted under the auspices of Dunlop and Cortázar, that same trip from Paris to Marseille, from now on Street View. The work they have pulled, not to come (2015), consists of a series of screenshots of Street View that both writers have tried to (re) develop narrative or better in fiction. They managed to scuttle the software repository indispensable to return to the digital representation of biographical space and poetic aspects (Monjour, Vitali Rosati-, Wormser 2016). This subversion of the Street View refer-

ential function highlights how these images purely informative, especially deictic (this is the road of Marseilles) contain virtual accounts waiting to upgrade. The display images on Google exploited streets, Send carry with them the ontological paradoxes of photography. So we come to wonder: a place does not exist in the first place by the stories that cross it, for what we lived there?

In the place, real, imaginary, one that sets the way for the layer of time does not exist. His body of paper or meat, his words, what he remembers and what he went through, what he believed and how he lived, was crossed by him, do not register. is not found in time T, in which the second world is frozen to allow exploration (rotation and rocking, pushed against the zoom retreat, bonds) (Savelli and Ménard).

What is the exact nature of space that appears on the screen? A representation of real space? Its extension? A virtual space? Through writing experience that we largely inspired Anne Savelli Pierre Ménard and we stress the concept of space it is now being redefined. We therefore ask: what is the space in the digital age?

The spatial issues in the digital age

Since 1990, the technologies and infrastructures' was often analyzed as if they produced another space, separate from the physical space. In this sense, the concepts are often used to "cyber-space" (created as part of science fiction by Gibson, 1984) and "deterritorialization". The concepts of "virtual" and "virtual reality" were cited as evidence of a gradual loss

the materiality of the relationship to space (Serres 1996 Virilio and Small, 1996; Koepsell, 2003). More recently, following the technologies and practices mutations, researchers tend to no longer consider the digital space toward the seemingly "non-digital space." Today we live in a hybrid space that IT systems are involved in the construction and structure (Beaude, 2012. Vitali Rosati, 2016).

If it is appropriate to reverse the paradigm adopted in 1990 and said that the space we live in is a digital space, how can we characterize this space? You can correctly answer this question without first formulation of a working definition

of the concept of space. While it is impossible to conduct a comprehensive analysis of this issue, however important, however we can clarify in what sense we use this concept. In 'other areas' (1984), Foucault explains that the space was conceived in the history of thought as location, size and location. In the Middle Ages, the space was organized hierarchically. Its architecture was stable and defined by transcendent forces. The area was the location of objects in this hierarchy. This pattern changes again radically Renaissance where space is interpreted mathematically as a scope, uniform extension that can be measured objectively. The space becomes the set of points can be identified using numbers (ie, the idea Galilean and Cartesian space, which can be represented with three axes numbered).

In modern and contemporary societies, the space was rather conceived as location, that is to say, like all relationships between objects. It is this sense that we consider here. Relations between objects can be several orders may indicate the distance (near / far), accession (in / out, against a group defined by example), visibility, relevance, etc. These

relationships are distinguished as they can lead values: space, in this sense, is symbolic. For example, the fact that someone belongs - or does not belong - to belong to a group called mean - or not - to a specific identity. Or the fact that someone is more or less visible reflects its level of importance and power within a particular group. To understand the space,⁵ The position of an object in space and falls all the reports rather symbolic symbolic that this object has with other objects in space in question. So we considered the TCH.

Let us now focus on the specific case of the digital space. Previously, remember that the term "digital" can hardly be understood in a purely technical sense. As demonstrated by Milad Doueihi (2011), the digital must certainly be understood as a reference to culture a variety of tools, but also a set of values, practices, technologies and infrastructures that shape our contemporary society. In this sense, the digital space is the space of our society in the digital age, one in which we live and where we live. The digital space is exactly how our culture is a digital culture - and, as one might speak of modern or contemporary space space, the digital word now

characterizes the whole culture of our society (Vitali-Rosati, 2014A). From this definition, the '

This hypothesis is not as radical as it sounds, especially if we take the trouble to examine the web more closely. While the digital can not be reduced to the web, it is still true that the web is one of the phenomena that most profoundly contributed to the production of what we call the 'digital culture'. Undeniably, the rapid spread of the web since 1990 has been one of the factors of this "digital conversion" (Doueihi, 2011). In this regard, if the digital culture can not be reduced to the web, this remains one of the most important phenomena of this culture. Understanding the web, its structures and dynamics is essential if we are to grasp the characteristics of digital culture. But the web is made of writing: the pictures and videos are writing, since they are made of code - a code that has precisely the function of creating a special structure of relationships between objects. In this sense, the web is primarily an architectural space: a set of relationships between objects. It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on

the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally, It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally, It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally,

In summary, the digital space is a space like everyone else, can identify four essential characteristics: the digital

space is an architectural space that organizes the relationships between objects in our society;

The digital space is a real space in which we live. The digital word is used here to refer to the space in which we live today - can not be limited to technology, because it has acquired a cultural sense that is a set of features, structures and values that describe our society. The digital space is the space of our digital society, is the space in which we live and act;

digital space is a hybrid space. Some relationships that make this space is determined by a network connection or another technology, but others are not dependent on electronic and related technologies. For example, in the digital space, the distance between two objects is determined both by the positions of these objects offline and their position in an online database. It is the same as for the visibility of objects

in cyberspace: I can see my computer as my interlocutor that I talk to on Skype;

- the digital space is moving. Our actions change.

The Trans introduced himself to us as a digital space, because it is, of course, a real architectural and hybrid space built by a set of relationships between cards (digital and non-digital), stories (literary, historical, private, tourism, etc.), images (photos, videos, etc.), scripts (multiple media), the road (and infrastructure), people who intersect, motels, restaurants. The challenge now for our research was to measure how we could organize ourselves these relationships in order to remain the architects of our space. The concept of editorial content has been well established as the backbone of our theoretical work.

The principles of editorialisation

The concept of "editorial content" has known for a decade a growing success with the French scientific community. It refers to the production and circulation of content in digital environments, but its exact meaning is still sometimes difficult to grasp how the researchers adopted, according to their uses, a broader definition or narrower.

According to a first sense - rather narrow - the editorial content is so designate all technical devices (network, servers, platforms, CMS, the search engine algorithms), structures (hypertext,

multimedia, metadata) and practical (annotations, comments, suggestions via social networks), which helps produce and organize content on the web. In other words, the editorial content is shaping instance and structuring content in a digital environment. In this sense, let's say you editorialisation qualification that becomes the issue under the influence of digital technologies. This first definition, however, has a major drawback overlooking the fact that in our digital culture, almost everything is publishing a restaurant editorialised "on TripAdvisor and Google maps; our identity is "an editorial" on Facebook, on the website of our employer, on AirBnB and thousands of other platforms. In other words, any object exists only because it is presented and structured in the digital space.

Therefore, we are able to formulate a broader definition of editorial content, which is then designates all dynamic - or interactions of individual and collective actions with a particular digital environment - that produce and structure the digital space. This definition is based on the hybridization we just show between cyberspace and the non-digital space. Structuring the digital space,

therefore, it means structuring space in general. This is a key feature of the editorial content and what distinguishes it from editing and curation of content: it is not a question so much to structure the information we have on something; it comes to structure this thing in place occupies in the world: we have an editorial things and not the information on things. Many examples show: the visibility of a restaurant - and then its place in the social space - also depends on his place on TripAdvisor or the list of a search engine. If the editorial content is the set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the existence of the restaurant itself: the restaurant as an editorial. The COD of the verb is not "existing information on the restaurant", but the restaurant itself. It is therefore more appropriate to speak of the world as content editorialisation editorialisation. set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the

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Trans editorialize

If editorialize structure means the space in which we live and editorial content can be conceived as a spatial narrative creates relationships between objects. In this sense, the highway is nothing but a form of editorial content. The infrastructure is part of the editorial content device. And this infrastructure - regardless - roads, urban development, transport and digital media platforms. During our trip, we put

test this thesis, trying to produce space through a series of editorial content strategies:

keep a journal of Marcello Vitali Rosati- trip, available on the personal blog of the researcher;

the publication of numerous tweets from the different project members quickly joined by a community that has rallied around our transcan16 hashtag (this conversation was the subject of a treatment on Storify by Marie-Christine Corbeil);

the achievement of a Tumblr Postcards from Google Street View of Servanne Monjour, which reached a trip "immobile" Street View app;

publishing Erwan Geffroy of travel photos on

Flickr;

designing our most complete map on OpenStreetMap.

Our experience and included the creation of a series of collective dynamics of reading and reading of digital media digital number or not. However, editorialize Trans has meant to us, both through it in the car, stopping to sleep in hotels and eat in restaurants, plan our

route using Google Maps, Twitter advance of our trip, read literary works on the space we were going through, producing new stories.

At the end of our journey, three elements are particularly attracted our attention: the important role played by literature in land construction, the ability of digital tools to be distracted and, finally, the decisive nature of the Internet community in the success of the business of editorial content. First, we were impressed by the presence of French literature, certainly expected to see emerge here and there, but that was ever-present reality in every step of our journey from Montreal to Calgary, undoubtedly TransCanada is inhabited by French-speaking and poetry. After the release of Montreal, lived as a liberation by the narrator on 132 (Anctil, 2012) to the Manitoba landscape and charm Sorrow (Roy 1984) that have so marked the ' Gabrielle Roy's childhood (we visited the home of St. Boniface), the TransCanada and its surroundings exert a strange fascination, the heroine of my solitude! (Couture-Lemieux, 2012) described it perfectly:

I have not sufficiently described the sound of the Trans Canada Highway.

The best is still to go, to sit and listen to some ' . The folding chair, tar, in a beautiful summer day, the refreshing breeze passing cars, the dust turning in pastoral movements. The good life! What made the ice! After all, the stench beach, is the marketing, mostly bikinis, but the way she pulls all means not to see the horror of men. It is a tube concentrates human folly overflow gizmos cheap, made in Rajasthan, packed into trucks anus, excessive consumption rapid digestion, the anger in the pop-hip-hop wave, hit and run, skunks moose and dead, horns, pustules carbon monoxide, the faces of children, pillows sold separately for installation in the comfort of his living room, the accidents in four simple falls, and so on. It messes up a tambourine tonitruent a thousand vehicles, simultaneously at different frequencies in an orchestra out of tune with a "vvrrrr" as a harmonic background.

And 'it hums incessantly. She still trembles, the highway is the land in shock. (P. 20)

Why raises many contradictory feelings, the way through Canada and the interconnection of different territories

and cultures, sometimes leaving the impression of a badly arranged marriage as Patrice Desbiens said, "It 'nice to Montreal and it's nice and Sudbury between the two that always hurt somewhere "(1988, p. 42). This is probably the reason why the TCH is widely covered in the subject French literature. Fill the space poetry, stories, is a way of appropriating that contrasts with the dominant discourse (the institutions, in particular). The results of our action research can also be measured at this level for transmission over networks extracts the French-Canadian literature, but also our construisan travelogue,

This ability of digital tools diversion did not fail to strike us. In fact, all the tools we have used appears to contain, in embryo, a poetic and plastic potential that contrasts with their primary function. This is for example the case of Google Street View, we diverted images on Tumblr Postcards from Google Street View. The principle was simple: he was put on a selection of Street View images, excerpts from literary texts of Canadians crossed spaces. For despite its actual practice and mapping capabilities, you

can not underestimate the influence of this software in the reinvention of the landscape - we already know that it is a building strongly influenced by the medium of representation. As there was a picturesque landscape, a landscape photo, etc, Street View is shaping a new type of landscape that must be considered critically. Do not fall into the trap of referentiality and announced a supposed transparency and - noteworthy fact: the winter does not exist on the images Street View, which represents Canada in a summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic), showing an often surprisingly photogenic. representing Canada in the summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic), showing an often surprisingly photogenic. representing Canada in the summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic)

If the temptation was strong, at times, during the making of this project, to find the exact locations mentioned in the text to match the literature to the software, this is illustrative imagination ", or at

least reference, was quickly disappointed. Far from 'be consensual, each postcard fact generates a new level of significance after tensions between text and

the image. The case bilingual English / French - this all along the Trans Canada Highway, but largely controversial poet Patrice Desbiens from - in this regard is quite significant: the end of our trip, the importance of s community is built around the project it seemed capital. Those who were willing to follow our journey from social networks have had a great influence on our journey and our journey through the issuance of a series of recommendations and participating with us - and without us - the editorial content of the territory. In this sense, we can say that the editorial content has happened when it involves the loss of control of the person who started it. The editorial content is a form of what is called "

The eventual exhaustion of space

As David Harvey said that the geographical imagination is too important to be left only geographers, our journey has allowed us to add: do not let the big multinational web just decided to build our own space. This belief in the basis of our project, we animated to reflect as

literature, because it allows us to think and live in the Trans space offers strategies to free ourselves from the grip of multinational web. Gradually, as we went down the road, we realized that there is absolutely no difference between Google Maps and on the road: both are part of the same space of the device production. And with the roads, as with our Dodge pedals or our phone and our shelves, we interacted in our movements, movements, Also, they were part of the device to create a space. Our understanding of the Trans going by the state of the road, the scenery, the car's speed, availability - Pas or a connection, the books we read, the interaction between passengers per car. Thus, the distance is never exhausted: there are always new things to say, and think. At the crossroads, we are helping to add things - our stories, our stories. The digital, despite its appearance totalizing, nothing changes: it is not intended to exhaust, but to fill, again and again. We are responsible for the production of space and we are responsible to give the sense that we want. Resistance to large multinational web can only be achieved through investment in space that we

want to live: we must be careful and ensure that it is truly public space. We like to believe that literature plays a key role in this process of appropriation.

Obviously, our crossing the Trans re-invests literary journey tradition of road that has been identified in a number of writers - Kerouac, Steinbeck, Heat-Moon and Jacques Poulin Quebec - whose influence on the North American imagination has been remarkable. Through these road trips that combine the research itself to the exploration of a continent that seems to stretch to the horizon, it is expressed in effect a mythology of the American counter-culture capital. But the birth and development of the road trip are closely linked to the birth of motorway infrastructure and the development of modern means of transport that have changed our relationship with space and time.

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Dunlop on a journey to a new genre, more openly concerned about a reflection on the policy of spatial construction. In *Autonautes of cosmoroute* (Cortázar and Dunlop, 1983), the pair of writers has made the journey from Paris to Marseille without ever leaving the A6, stopping in each travel area. Their experience was intended to divert the first meaning of this infrastructure: speed and quickness. Planning a trip a month in the Paris-Marseille, Dunlop and Cortázar to profoundly altered in the sense of torpedoing within its objectives and values. Taking the time to document, photograph and describe their journey - do not visit in motorway service areas ⁷⁵. If today our space is partly structured by the following state roads and their implicit values, otherwise influenced by increasingly strong new digital infrastructure, including Google Maps is an example others. In the space of the speed of a side - motorway that allow it to be effective and productive by the values of capitalism - the bridge space entirely controlled almost managed and visible Google Maps - with traceability and knowledge of

values "symptomatic line" data of a certain culture Silicon Valley. In fact, it's not as highway infrastructure that must now be questioned - and possibly distract - but the digital infrastructure, which marks a turning point in the production of space. This is probably why the writers have been many in recent years, to consider how digital tools shape the world and the consequences of that influence. Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation of non-digital (eg Anne-Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks

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Among these projects, in particular to emphasize the experiment conducted by Anne Savelli and Pierre Menard who conducted under the auspices of Dunlop and Cortázar, that same trip from Paris to Marseille, from now on Street View. The work they have pulled, not to come (2015), consists of a series of screenshots of Street View that both writers have tried to (re) develop narrative or better

in fiction. They managed to scuttle the software repository indispensable to return to the digital representation of biographical space and poetic aspects (Monjour, Vitali Rosati-, Wormser 2016). This subversion of the Street View referential function highlights how these images purely informative, especially deictic (this is the road of Marseilles) contain virtual accounts waiting to upgrade. The display images on Google exploited streets, Send carry with them the ontological paradoxes of photography. So we come to wonder: a place does not exist in the first place by the stories that cross it, for what we lived there?

In the place, real, imaginary, one that sets the way for the layer of time does not exist. His body of paper or meat, his words, what he remembers and what he went through, what he believed and how he lived, was crossed by him, do not register. is not found in time T, in which the second world is frozen to allow exploration (rotation and rocking, pushed against the zoom retreat, bonds) (Savelli and Ménard).

What is the exact nature of space that appears on the screen? A representation of real space? Its extension? A virtual

space? Through writing experience that we largely inspired Anne Savelli Pierre Ménard and we stress the concept of space it is now being redefined. We therefore ask: what is the space in the digital age?

Since 1990, the technologies and infrastructures' was often analyzed as if they produced another space, separate from the physical space. In this sense, the concepts are often used to "cyber-space" (created as part of science fiction by Gibson, 1984) and "deterritorialization". The concepts of "virtual" and "virtual reality" were cited as evidence of a gradual loss.

the materiality of the relationship to space (Serres 1996 Virilio and Small, 1996; Koepsell, 2003). More recently, following the technologies and practices mutations, researchers tend to no longer consider the digital space toward the seemingly "non-digital space." Today we live in a hybrid space that IT systems are involved in the construction and structure (Beaude, 2012. Vitali Rosati, 2016).

If it is appropriate to reverse the paradigm adopted in 1990 and said that the space we live in is a digital space, how can we characterize this space? You can

correctly answer this question without first formulation of a working definition of the concept of space. While it is impossible to conduct a comprehensive analysis of this issue, however important, however we can clarify in what sense we use this concept. In 'other areas' (1984), Foucault explains that the space was conceived in the history of thought as location, size and location. In the Middle Ages, the space was organized hierarchically. Its architecture was stable and defined by transcendent forces. The area was the location of objects in this hierarchy. This pattern changes again radically Renaissance where space is interpreted mathematically as a scope, uniform extension that can be measured objectively. The space becomes the set of points can be identified using numbers (ie, the idea Galilean and Cartesian space, which can be represented with three axes numbered).

In modern and contemporary societies, the space was rather conceived as location, that is to say, like all relationships between objects. It is this sense that we consider here. Relations between objects can be several orders may indicate the distance (near / far), accession (in / out, against a group defined by

example), visibility, relevance, etc. These relationships are distinguished as they can lead values: space, in this sense, is symbolic. For example, the fact that someone belongs - or does not belong - to belong to a group called mean - or not - to a specific identity. Or the fact that someone is more or less visible reflects its level of importance and power within a particular group. To understand the space,⁵ The position of an object in space and falls all the reports rather symbolic symbolic that this object has with other objects in space in question. So we considered the TCH.

Let us now focus on the specific case of the digital space. Previously, remember that the term "digital" can hardly be understood in a purely technical sense. As demonstrated by Milad Doueihi (2011), the digital must certainly be understood as a reference to culture a variety of tools, but also a set of values, practices, technologies and infrastructures that shape our contemporary society. In this sense, the digital space is the space of our society in the digital age, one in which we live and where we live. The digital space is exactly how our culture is a digital culture - and, as one

might speak of modern or contemporary space space, the digital word now characterizes the whole culture of our society (Vitali-Rosati, 2014A). From this definition, the '

This hypothesis is not as radical as it sounds, especially if we take the trouble to examine the web more closely. While the digital can not be reduced to the web, it is still true that the web is one of the phenomena that most profoundly contributed to the production of what we call the 'digital culture'. Undeniably, the rapid spread of the web since 1990 has been one of the factors of this "digital conversion" (Doueihi, 2011). In this regard, if the digital culture can not be reduced to the web, this remains one of the most important phenomena of this culture. Understanding the web, its structures and dynamics is essential if we are to grasp the characteristics of digital culture. But the web is made of writing: the pictures and videos are writing, since they are made of code - a code that has precisely the function of creating a special structure of relationships between objects. In this sense, the web is primarily an architectural space: a set of relationships between objects. It

'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally, It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally, It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally,

In summary, the digital space is a space like everyone else, can identify four essential characteristics: the digital space is an architectural space that organizes the relationships between objects in our society; The digital space is a real space in which we live. The digital word is used here to refer to the space in which we live today - can not be limited to technology, because it has acquired a cultural sense that is a set of features, structures and values that describe our society. The digital space is the space of our digital society, is the space in which we live and act; digital space is a hybrid space. Some relationships that make this space is determined by a network connection or another technology, but others are not dependent on electronic and related technologies. For example, in the digital space, the distance between two objects is determined both by the positions of these objects offline and their position in an online database. It is the same as for the visibility of objects

in cyberspace: I can see my computer as my interlocutor that I talk to on Skype;

- the digital space is moving. Our actions change.

The Trans introduced himself to us as a digital space, because it is, of course, a real architectural and hybrid space built by a set of relationships between cards (digital and non-digital), stories (literary, historical, private, tourism, etc.), images (photos, videos, etc.), scripts (multiple media), the road (and infrastructure), people who intersect, motels, restaurants. The challenge now for our research was to measure how we could organize ourselves these relationships in order to remain the architects of our space. The concept of editorial content has been well established as the backbone of our theoretical work.

The principles of editorialisation

The concept of "editorial content" has known for a decade a growing success with the French scientific community. It refers to the production and circulation of content in digital environments, but its exact meaning is still sometimes difficult to grasp how the researchers adopted, according to their uses, a broader definition or narrower.

According to a first sense - rather narrow - the editorial content is so designate all technical devices (network, servers, platforms, CMS, the search en-

gine algorithms), structures (hypertext, multimedia, metadata) and practical (annotations, comments, suggestions via social networks), which helps produce and organize content on the web. In other words, the editorial content is shaping instance and structuring content in a digital environment. In this sense, let's say you editorialisation qualification that becomes the issue under the influence of digital technologies. This first definition, however, has a major drawback overlooking the fact that in our digital culture, almost everything is publishing a restaurant editorialised "on TripAdvisor and Google maps; our identity is "an editorial" on Facebook, on the website of our employer, on AirBnB and thousands of other platforms. In other words, any object exists only because it is presented and structured in the digital space.

Therefore, we are able to formulate a broader definition of editorial content, which is then designates all dynamic - or interactions of individual and collective actions with a particular digital environment - that produce and structure the digital space. This definition is based on the hybridization we just show be-

tween cyberspace and the non-digital space. Structuring the digital space, therefore, it means structuring space in general. This is a key feature of the editorial content and what distinguishes it from editing and curation of content: it is not a question so much to structure the information we have on something; it comes to structure this thing in place occupies in the world: we have an editorial things and not the information on things. Many examples show: the visibility of a restaurant - and then its place in the social space - also depends on his place on TripAdvisor or the list of a search engine. If the editorial content is the set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the existence of the restaurant itself: the restaurant as an editorial. The COD of the verb is not "existing information on the restaurant", but the restaurant itself. It is therefore more appropriate to speak of the world as content editorialisation editorialisation. set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The par-

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Trans editorialize

If editorialize structure means the space in which we live and editorial content can be conceived as a spatial narrative creates relationships between objects. In this sense, the highway is nothing but a form of editorial content. The infrastructure is part of the editorial content device. And this infrastructure - regardless - roads, urban development, transport and digital media platforms. During our trip, we tested this theory,

trying to produce space through a series of editorial content strategies: keeping a journal of Marcello Vitali Rosati- trip, available on the blog researcher personnel; the publication of numerous tweets of the various members of the project, quickly joined by a community that has rallied around our transcan16 hashtag (this conversation was the subject of a treatment on Storify by Marie-Christine Corbeil); the achievement of a Tumblr Postcards from Google Street View of Servanne Monjour, which reached a trip "immobile" Street View app; publishing Erwan Geffroy travel photos on Flickr; designing our most complete map on OpenStreetMap.

Our experience and included the creation of a series of collective dynamics of reading and reading of digital media digital number or not. However, editorialize Trans has meant to us, both through it in the car, stopping to sleep in hotels and eat in restaurants, plan our route using Google Maps, Twitter advance of our trip, read literary works on the space we were going through, producing new stories.

At the end of our journey, three elements are particularly attracted our at-

tention: the important role played by literature in land construction, the ability of digital tools to be distracted and, finally, the decisive nature of the Internet community in the success of the business of editorial content. First, we were impressed by the presence of French literature, certainly expected to see emerge here and there, but that was ever-present reality in every step of our journey from Montreal to Calgary, undoubtedly TransCanada is inhabited by French-speaking and poetry. After the release of Montreal, lived as a liberation by the narrator on 132 (Anctil, 2012) to the Manitoba landscape and charm Sorrow (Roy 1984) that have so marked the ' Gabrielle Roy's childhood (we visited the home of St. Boniface), the TransCanada and its surroundings exert a strange fascination, the heroine of my solitude! (Couture-Lemieux, 2012) described it perfectly:

I have not sufficiently described the sound of the Trans Canada Highway. The best is still to go, to sit and listen to some '. The folding chair, tar, in a beautiful summer day, the refreshing breeze passing cars, the dust turning in pastoral movements. The good life! What

made the ice! After all, the stench beach, is the marketing, mostly bikinis, but the way she pulls all means not to see the horror of men. It is a tube concentrates human folly overflow gizmos cheap, made in Rajasthan, packed into trucks anus, excessive consumption rapid digestion, the anger in the pop-hip-hop wave, hit and run, skunks moose and dead, horns, pustules carbon monoxide, the faces of children, pillows sold separately for installation in the comfort of his living room, the accidents in four simple falls, and so on. It messes up a tambourine tonitruent a thousand vehicles, simultaneously at different frequencies in an orchestra out of tune with a "vvrrrr" as a harmonic background.

And 'it hums incessantly. She still trembles, the highway is the land in shock. (P. 20) Why raises many contradictory feelings, the way through Canada and the interconnection of different territories and cultures, sometimes leaving the impression of a badly arranged marriage as Patrice Desbiens said, "It 'nice to Montreal and it's nice and Sudbury between the two that always hurt somewhere" (1988, p. 42). This is probably the reason why the TCH is widely

covered in the subject French literature. Fill the space poetry, stories, is a way of appropriating that contrasts with the dominant discourse (the institutions, in particular). The results of our action research can also be measured at this level for transmission over networks extracts the French-Canadian literature, but also our construisan travelogue.

This ability of digital tools diversion did not fail to strike us. In fact, all the tools we have used appears to contain, in embryo, a poetic and plastic potential that contrasts with their primary function. This is for example the case of Google Street View, we diverted images on Tumblr Postcards from Google Street View. The principle was simple: he was put on a selection of Street View images, excerpts from literary texts of Canadians crossed spaces. For despite its actual practice and mapping capabilities, you can not underestimate the influence of this software in the reinvention of the landscape - we already know that it is a building strongly influenced by the medium of representation. As there was a picturesque landscape, a landscape photo, etc, Street View is shaping a new type of landscape that must be considered critically. Do not fall into the trap

of referentiality and announced a supposed transparency and - noteworthy fact: the winter does not exist on the images Street View, which represents Canada in a summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic), showing an often surprisingly photogenic. representing Canada in the summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic), showing an often surprisingly photogenic. representing Canada in the summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic)

If the temptation was strong, at times, during the making of this project, to find the exact locations mentioned in the text to match the literature to the software, this is illustrative imagination ", or at least reference, was quickly disappointed. Far from 'be consensual, each postcard fact generates a new level of significance after tensions between text and

the image. The case bilingual English / French - this all along the Trans Canada Highway, but largely controversial poet Patrice Desbiens from - in this re-

gard is quite significant: the end of our trip, the importance of s community is built around the project it seemed capital. Those who were willing to follow our journey from social networks have had a great influence on our journey and our journey through the issuance of a series of recommendations and participating with us - and without us - the editorial content of the territory. In this sense, we can say that the editorial content has happened when it involves the loss of control of the person who started it. The editorial content is a form of what is called "

The eventual exhaustion of space

As David Harvey said that the geographical imagination is too important to be left only geographers, our journey has allowed us to add: do not let the big multinational web just decided to build our own space. This belief in the basis of our project, we animated to reflect as literature, because it allows us to think and live in the Trans space offers strategies to free ourselves from the grip of multinational web. Gradually, as we went down the road, we realized that there is absolutely no difference between Google Maps and on the road:

both are part of the same space of the device production. And with the roads, as with our Dodge pedals or our phone and our shelves, we interacted in our movements, movements, Also, they were part of the device to create a space. Our understanding of the Trans going by the state of the road, the scenery, the car's speed, availability - Pas or a connection, the books we read, the interaction between passengers per car. Thus, the distance is never exhausted: there are always new things to say, and think. At the crossroads, we are helping to add things - our stories, our stories. The digital, despite its appearance totalizing, nothing changes: it is not intended to exhaust, but to fill, again and again. We are responsible for the production of space and we are responsible to give the sense that we want. Resistance to large multinational web can only be achieved through investment in space that we want to live: we must be careful and ensure that it is truly public space. We like to believe that literature plays a key role in this process of appropriation.

Botherness in Quebec, to mention only the most pregnant. Robert Dion, in 1997, notes that "Quebec literature allows [then] impregnated by global

movements, in particular by the thought of postmodernism - a deterritorialized and dehistoricized thought, suitable for all hybridizations" (p 189) .. Even if a certain saturation of the category is felt by the 2000s, some writers still resonate with its literary themes that marked the end of the last century. Kim Thuy, through its Vietnamese-pen, reflects the persistence of these questions in writing Quebec, although it remains relevant. ru (2009) Man (2013) and sixth (2016) and to express all three problems that deregulation of the post-national context and their propensity to mutual cultural influence. In these novels now describe as postexiliques¹ to "describe the unique aspect of stories that are no longer constrained by traditional forms of" (Harel shift, 2005, p.20), Kim Thuy offers a new hybrid poetic in Quebec where 'another has always been multiple. In this article, I will be examining the importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence iden-

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The importance of linguistic clues

Pierre Nepveu noticed in 1988 in the ecology of the real, the migrant Quebec imagery itself as "a trace universe of concrete actions" (p. 202). The plurality of migrant identity gush test very tear-off material in the literature. Their expression is then plays

in particular circumstances, and through the tensions, paradoxes, limits "(p. 202) While it is very different in their stories, novels Kim Thuy are the discovery of a geographical break first, that of diaspora Vietnamese Quebec. ru grabs the story - you could almost believe autobiographical - Nguyễn an Tinh, a Granby Vietnamese in retrospect raises his gaze on his personal history, which inevitably part of the collective flight history boat people in 1970 MAN a bit 'distance themselves from this traumatic experience saying romantic relationship, but also the hybrid process

of acculturation of Vietnamese arrived as adults in Quebec after a childhood on the banks of

Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in *Love Yiddishesso habiteraittousjoursun*

"In-between" incurable, I write only of a place, that of the "between" in-between, the inter-ocean-between-languages, between the two ideologies "(p. 29).

The period between the two languages, hybrid and plural language system is an important sign of topical tearing Kim Thuy. The mother tongue, the Vietnamese here, gradually lost, and re-registration in another language system is done only partially. The characters of his novels remain permanently under French students in Quebec while sometimes polarizing relations with regret in Vietnamese: "I had to learn my mother

tongue, I had given up too soon." (Ru, p. 88) The hybridity the language system is materialized in a nearly constant translation of expressions from the source language, often on the margins of the text. ru opens on a first occurrence of this phenomenon, in support of the dictionary: "In French, ru means" brook "and, figuratively" flow (tears, blood, Silver) "" (Historical Dictionary). In Vietnamese, ru means "lullaby", "rock". "(Ru, p. 7) He also takes the tension of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend a authentic contextualization in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator man brings elegance. Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, ru means" lullaby "," rock. "" (Ru, p. 7) it also takes the power of language, this time on the physical side of the page.

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*Trong Jam bằng sen gì đẹp
Lá xanh, bông Trang lại chen Nhụy Vang
Nhụy vang bông Trang, The xanh,
Gan Chang Bun hoi ma tanh mui sandwich.*

In the marshes, what it is more beautiful as the lotus,

Where competition green leaves,
white petals and yellow stamens, pistils
yellow, white petals, green leaves,

Near the mud, but his stench. (Man, p. 81)

A few pages later, this poem by Rumi, Persian poet of the thirteenth century built at the turn of a conversation:

A fine apple hanging
in love with your stone,
That perfect shot derive my clips.
An attractive suspended apple
in love with your roller
the perfect start to cut the stem. (Man, p. 87)

However, the translation process takes a few detours and sometimes deal with situations that present themselves as intractable. The multiple meanings of certain terms and areas creates problems that lead to question the narrator of man takes gladly. The Vietnamese GHE I can for example be translated as "cool mom 'or' mother mangy" (Man, p. 23), thereby affecting more or less directly on the meaning and the idea that the reader is his stepmother. Obviously volunteer for learning a second language, the narrator is particularly interested in the etymological path of words, as long as they suggest some inconsistencies in a new look:

The transition from one system to another stumbles on the language features

in which learning too formatted inconsistencies "between French and English, the false friends lay snares, and each time, I gave in." (Man, p. 123) the translation process then fight between two disparate linguistic operations and whose equivalences are necessarily approximate. The narrator recalls that "although the Vietnamese is written in his day, most of the words still bear traces of the ideograms original image" (VI, p. 30). He is interested in breaking the Chinese ideograms few pages later also - to join her husband stationed in Shanghai - analyzing derivatives and associations: (. VI, p 70)

The distance is also apparent through the lexical richness do not necessarily find a language to another. Ru The narrator believes that "the act of love is the translation from one language to another, must be learned" (ru, p. 104), the steady recovery VI, which focuses on the plurality lexical verb "love "in Vietnamese:" love to madness, I love to be frozen as a tree, love until he lost consciousness, fatigue, abandonment of self "(vi p. 104). but positives - - The comic situations are multiplying, especially when he sees learning its limits with re-

gard to the practice of the language: the idiomatic, for example, leads to occasional misunderstandings: "The first time I heard the expression Quebec" are you in my bubble " I thought my interlocutor told me his friendship for allowing me to be in her thoughts, on the inside, while he actually wanted me to let myself go. "(VI, p. 59) In Vietnam, the phonetic closeness of some terms and the importance of differentiation accents here and there to create dissonances that point in the narrative among the tourists traveling in Asia, as in the words" urinate "and" pepper "" These two words differ only by an accent, an almost imperceptible tone for the untrained ear. A simple accent to a simple moment of happiness. "(Ru, p. 129) Although the translation is ambiguous, even in times gruesome, sometimes this process remains inert, as simply impossible. The original language reflects a first cultural reality, which it is located in a spatial or geographical context, but in the sixth, which is also found in the experience of time - historical time - she is struggling to "the Vietnamese language I knew was marked by exile and frozen in an old reality , the one before the presence of

the Soviet Union and close ties with Cuba, Bulgaria, Czechoslovakia, Romania ... "(vi p. 100-101), the narrator then there is the living testimony of a language and a frozen history and downtime when he left for the host countries. On the contrary, in language and cognitive process that characterizes the discovery of the host language, Kim Thuy combines the living language through recurring figures in *ru* and *MAN* would like allegories of language. These adjutants, often elderly, language and are critical to the source of the French transmission narrators for these migrants. In *ru*, this is Mr. Minh, the owner of a Chinese restaurant in the Côte-des-Neiges, where the father of the narrator was working as a delivery man, who "overcame the desire to write" him (*ru*, p. 97.):

He, who was not the sky that had saved was writing. He wrote several books during his years in re-education camp, and always on the single piece of paper that had a page on top of another, one chapter after another, a story without result [...] recited to me the words to the user dictionary: nummular, whining, quadraphonic, in extremis,

Sacculina, logarithmic, bleeding ... like a mantra, like a march towards the void. (*Ru*, p. 97)

The narrator tells of *Man* also has a neighbor who she calls "a living dictionary" (*Man*, p. 59)

The neighbors considered crazy, because he gave daily as jambosier, where recite French words and their definitions. His dictionary is held against him throughout his youth, he had been confiscated, but continued to turn the head [...] pages.

Humer: suck the nose smell. Smelling the air. Humer wind. Humer fog. Hume fruit! Hume! Jambose, also called the love apple in Guyana. Hume! (*Man*, p. 59)

The narrator is captured by language, that persists you well after the transition in the host countries.

culinary mediation

Another major brand is well up in the poetic hybrid Kim Thuy through the culinary universe that inhabits it. Those who have studied the author's personal journey Quebec "rose-colored glasses" 2 remember his debut in his *Ru Nam* restaurant of Notre-Dame in Montreal, before the media success of his first novel *ru*. In his writings, the traditional dish-

es, either Vietnamese or not, is like a first cultural mediation between peoples, particularly present in the sixth. The kitchen then erected in sharing the tradition for expatriate communities in Montreal celebrating the new year with the Association of Vietnamese women of Quebec Complexe Desjardins sell the "Rolls, stuffed ravioli, hot cakes, cassava cake" (I, p. 81) in the kiosks. Food is also l'chance for intergenerational transmission of files through the preparation of traditional dishes, "But the food has settled there, his mother and me, since I was the one who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) the food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the

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food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food.

I tried to take a few pieces of twenty years of the Vietnam behind the Iron Curtain dragging restaurants-tables. Opposite my hotel, there were several. One offered chopsticks liver sausage, other noodles sauteed and more, Tonkinese soups. I ended my day with this soup that nothing like cooked in Montreal, Los Angeles, Paris, Sydney and Saigon seemed. The hanoïenne version sold only with a few slices of beef bleeding, while I had always eaten this dish with a dozen ingredients, including tendons, stomach, hock, Thai basil, bean sprouts ... (I, p. 102)

More than a cultural, culinary takes the form of ru duties, in which the narrator intends to defend the memory of men imprisoned in diet re-education camps in 1970 and their wives, who brought them some food not knowing if

they were alive: " in memory of these women, I prepare from time to time the browned meat to my son, to preserve, to repeat these gestures of love. "(Ru, p. 44) This tradition is broken by supplying the North American context, which marks only very rarely cultural transmission or a duty of memory. He The narrator is surprised "that he could not help noting with sadness that his American wife fed him mainly frozen foods" (VI, p. 124). Frozen plates, wide cells indefinitely, so are the symbol of an identity loss celebrated in the new continent of mass culture. This denial of otherness identity in foreign traditional dishes and leads some of the stars lie border from not declaring the food that lead - "I have nothing to eat" (VI, 124 p.) - confessing this fact some acculturation obscured by neglect of Vietnamese culinary practices. For a contiguous phenomenon, the report reflects the culinary alike cultural alterity that is synonymous with regular travel and discovery, symbolic minimum. In the sixth ever, examples of these are culinary flooding elsewhere. The father of the narrator, diplomat, returns from his travels unknown specialties in Vietnam: My father was reported discovery delights us also, from anise

Flavigny foie gras, through melons sometimes available in some French restaurants in Saigon. "(VI, p. 42) This discovery of space foods creates a culinary mapping space, the place sometimes offering only reality that his food specialties. A few pages later, the food is associated other cultural practices inscribed in space, through Tan, a friend of the brothers of the narrator:

Tan introduced us to spaghetti carbonara, then with bacon and Parmesan. He sang songs in Italian Pavarotti and imitating. He showed *La Dolce Vita* and all other Marcello Mastroianni film. He showed to my mother and me paso doble, tango, cha-cha-cha. Black Magic Woman Santana still turning heads at the rhythm of "one, two, cha-cha-cha." (I, p. 84)

However, the food turns increasingly anchored in space and sometimes allows an escape, as it is fictitious. The brother of the narrator is so hired a Japanese restaurant where "there [is] guests traveling to Kobe" (VI, p. 51). Despite his Vietnamese origin, "his acrobatic movements agreement ingredients he [e] Japanese identity [...] and nourish customers [ENT] their exotic dreams"

(VI, p. 52). Yet the culinary draw a clear demarcation between the country of origin and the host country and a brand identity that renews the debate on diversity in Quebec: "It 'obvious that some tastes are exclusive and draw a strong identity border." (man, p. 80)

A renewed otherness

The appearance of migrants written in 1980 has weakened the Quebec tradition, which was part of the literature of the earlier device editorial indisputable Paris center. The stories of Robin Laferrière or Kokis have therefore set up a secondary space in a Quebec literature whose actions have rarely been challenged, as demonstrated by the persistence of the soil until mid-1940 and that the issue of the national project. Migrant scriptures, tangible guarantees of discursive diversity, they are put on the sidelines of a minority literature now and then helped strengthen the field *Maggiore Quebec* as literature: "So, creating its own periphery, Quebec literature have solidified his seat identity." (Harel, 2005, p. 23) in parallel, Quebec literature has invested questioning of identity and otherness, adding complexity to the cross-cultural debate and plu-

ralism that characterizes it, and especially the ability of Quebecers to determine for itself if it is another. Stone Nepveu evokes "ambiguity of this Quebec about diversity, dragging goes from" recognizing the other "on" the other is "" (p. 202). This inherent problem with the trans-culture is reflected in the novels of Kim Thuy. The migrant character then deletes promptly for the benefit of the migrant framework ignoring these specificities. In humans, the denial of the Quebec identity relegates plurality some migrants into the margins: "He was of those who have lived too long in Vietnam to become Canadian. And, conversely, who have lived too long in Canada to Vietnam again." (man, p.

A cross-cultural specificity of the writing of Kim Thuy seems to be his attachment to the name and symbol that confers. Onomastica is obviously a practice rooted in a culture and language, and the importance of the name varies from one to another, as shown by the Vietnamese exile in Quebec for the protagonists of Kim Thuy. In the crossing of the boat people, ru complaint anonymity as an affront to the face of death, but also a blatant loss of identity: "The others, who had sunk during the crossing

had no names. They are anonymous dead." (Ru, p.24), as the name is a heritage that is passed from one generation to another: "He expressed his pride at having created both an empire and an enviable reputation by repeating his name for each his children:" Thérèse Le Van An, Jeanne Le Van An, Marie Le Van An ... and my father, Jean Le Van of the Year "(. VI, p 12) However, the identity of migrant slip deduced dissolution of onomastica evident by the transition from one language to another:" history Vietnam, with a capital H [...] posed the accents of our water names [...]. He has also exposed our names to their senses, reducing foreign and strange sounds in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures before the transition in space: It has also exposed our names to their senses, reducing foreign sounds and strange in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures before the transition in space: it has also exposed our names to their senses, reducing foreign and strange sounds in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures in space before the transition:

My name, Bao he has shown the benefit of my parents protect smaller. "If translated literally, I small microscopic Precious. "As in most cases in Vietnam, I was not able to be in the image of my name.

Often the girls who call themselves "white" (Bach) or

Snow "(Tuyet) have a very dark complexion, denominated boys

Power "(Hung) or" strong "(Mạnh) fears the larger trials. As for me, I grew more and much better than average and the same impulse, I throw out the box. (I, p. 30)

For the mother named Xuan, the same onomastique hijacking applicable: "He agreed right away that the kids never would tell him:" You are my spring, "though his birth name, Xuan, meaning" spring "and has lived in a place called "the city of eternal spring." "(VI, p. 18) the Vietnamese tradition thus gives a symbolic name and invite us to consider onomastica not as a science, because it reveals failures evident in the facts, but as a Figurative predestination physical or personality. However, Kim Thuy clearly highlights the inconsistencies of these ancient practices,

particularly regarding the trauma " My name I do not predestined to weather the storms of the deep sea and even less to share a hut in a refugee camp in Malaysia with an elderly lady who cried day and night for a month without explaining who they were fourteen children who accompanied him. "(. We, P 45) The slip onomastic from one language to work in a logic of absorption and transformation, as a linguistic loans language to another system:

My grandfather had never protested when the teachers were given a French name. For lack of knowledge, by an act of resistance, his parents were not his given. So in classes from year to year, from one teacher to another, he had a new name, Henri Le Van An, Philippe Le Van An, Pascal Le Van An ... Of these names, maintained and Antoine Le Van An transformed in the last name (VI, p. 10)

Despite wandering onomastica grandfather of the narrator, the Vietnamese name becomes the French name, that later generations have inherited, although its origin is in the will to resist through language.

Meanwhile, the otherness plays in the hyphenation of the subsidiary. Exile, often traumatic, interferes with genealogical gaps, which are similar to the cultural implicit broken by the passage of Vietnam in Quebec. The narrator of *Man* evokes the confused attitude of his guardian face female figures surrounding it:

His approach [...] was that of a man uncertain, lost between the two worlds. He did not know if he had to cross the line before or after women. He did not know if his voice would be that of matchmaker or her. His hesitation when he spoke to the mother we all terraced. He called hodgepodge "big sister" (Chi), "Aunt" (CO) and "great-aunt" (BAC). (Man, p. 15)

Inconsistencies regarding the country of origin and traditions of the host country reflect a discomfort with cultural practices. *MAN* is also emblematic of this malleability of post-traumatic genealogy from when the narrator reveals the front pages that does not know his father: "I did not know my father." (Man, p. 34) However, the genealogical groups are concise in the novels of Kim Thuy. The Vietnamese tradition gives the importance the Quebec Genealogy

culture is partly ignored, "When the Vietnamese meeting, the village and the original family tree are the two themes that open most conversations because we firmly believe we are what our ancestors were, that our destinies meet lives gestures that preceded us." (man, p. 53) As mentioned by the narrator of you, the Vietnamese tradition places a responsibility for the success that transcends generations. It does not belong to one person, but it's part of a family line: "The success of a child's parents and his ancestors." (I, p.60) Ru also defends the polarization of a family responsibility by duty that binds the narrator to his mother in the personal history, but also the collective history of the Vietnamese diaspora in Quebec after the trauma of exile: It does not belong to one person, but it's part of a family line: "the success of a child's parents and to his people." (I, p.60) Ru also defends the polarization of a family responsibility by duty that binds the narrator to his mother in the personal history,

My birth was instructed to replace lost lives.

My life had a duty to keep my mother.

My name is Nguyễn An Tinh and my mother, Nguyễn An Tinh. My name is a simple variant of her since only a point as I differ from her, apart from her, I dissociate themselves from it. I was an extension of her, even in the direction of my name. In Vietnam, its means "peaceful environment" and mine, "peaceful inside." For these almost interchangeable names, my mother confirmed it was because of it, that I would continue its history. (Ru, p. 11-12)

The narrator then binds here onomastica in genealogy. Yet the Vietnamese tradition also allows symbolic changes in genealogy. The narrator of *Man* evokes the multiplicity of matriarchal figures of Vietnamese tradition. Aunts, like mothers, are responsible for the education of children:

Often, aunts in a family are called "mother" because they have almost the same duty and the same check on the welfare and education of children. "(*Man*, P 109) Thus, even though she knows her biological mother, the narrator of *Man* is symbolically adopted from a friend who fill different roles:" Even before a word is spoken, and we became friends with the time, the sisters. He

adopted as his adopted daughter. "(*Man*, p.54) The genealogical groups also play in the heart of the trauma. The hold of the boat during the crossing of boat people from Vietnam to China's coast, became the scene of a reshuffle and sometimes a complete overhaul of the genealogy its occupants: "In this isolated world, friendships created the slightest connection. Two classmates became sisters, both natives of the same city helped each other cousins were two orphans a family. "(VI, p. 46) The report to the otherness of post-exilic Kim Thuy materializes literature then through a Vietnamese battered tradition in its onomastica and genealogy. The contact with the transcultural, Quebec context is then defined as specific to a cultural hybridization. Hybridizations and cultural memory

Pierre Nepveu ecology of reality, called the writings Quebec migrants as "a cultural context in which the loan is often easy, the quiet hybridization, cosmopolitanism harmless" (p. 204) and was therefore in favor of all types of hybridization, cultural, listen, and so literary. He then took the example of Québécoise Régine Robin in 1983,

which, according to him, showed a desire to "note any differences inventory, catalog, classification" (p. 204). This fragmentation in the form of the experience of the multiplicity of cultures persists in the post-exilic Kim Thuy literature, with redundancy - collecting stories that seldom more than one page - shows a certain permeability. ru The narrator,

I say fragments of my past as if they were stories, humorist comic numbers or tales of faraway places with exotic décor, with unusual sounds, parodies characters. (P. 141)

The writing is fragmentary, the battered history. Analepses and prolepses are so unpredictable and follow the sudden persistence of memories. This disjointed tale echoes what Peter Nepveu disorder qualified experience that characterizes Quebec to this migrant writes: "The contemporary here is basically defined as the experience of disorder, a disorder even when it is not contingent or temporary but persistent, always renewed. (Pp . 207) "Régine Robin has preferred the term for this mosaic cultural transculture of migrant writing, he deserved it believes the celebration of

a questioning of ethnic nationalism," a patchwork of programs, cultures, languages, information and misinformation specific. that happiness! mix it all, the happiness of this mixture! "(1996, p. 305) Writing exilic Kim Thuy offers a mixed response to this exaltation of the cross-cultural. It is then synonymous with unsubscribe in space, as is the case for you, that "the narrator's father chose to be diplomatic [...] to live anywhere in the world without ever belong to a place" (VI, . 68). In ru, the narrator tells his return to Vietnam, which summarizes the spatial and cultural divide. In his anecdotal restaurant, the waiter pointed out to him that no longer belongs to the same group as the Vietnamese left behind: "This young waiter reminded me that I could not have everything, I had not right to proclaim Vietnamese me because i had lost because of their fragility, their doubts, their fears. And he was right to take me. "(Ru, p. repayment "(Nepveu, 1988, p. 204), thinking about transcultural induces game that transforms how immigrants and the host society, but which excludes both. The body's novel Kim Thuy, however, insists on Western cultural supremacy, that often marks the period of pre-migration.

the narrator of *Man* remembers his training inspired by the literary tradition through *Bonjour Tristesse* by Françoise Sagan, Voltaire, Kafka,

The Stranger by Albert Camus and *Les Misérables* by Victor Hugo. In the sixth, the father of the diplomatic narrator promotes open face hybridization cultures celebrating the touch of American and European cultures, "My father never liked Cholon. He preferred the city of Saigon with French coffee and cocktail bar." (VI, p. 25) in addition, the coexistence of cultures alters perception and referentiality of certain characters. The mother of the narrator and her husband confronts the American actor Clark Gable when applied brilliantine in the hair (VI p. 19), since this reference to take the place of other Vietnamese references. Ha, a family friend, also discusses the difference between the Vietnamese and the Americans, beauty design in its favor:

I wondered if my mother envied be able to exercise this casually through the rain of compliments he received from his teachers and fellow Americans. They celebrated the beauty with chocolate bars, curlers, recordings of Louis Arm-

strong as the Vietnamese qualifiaient her dark complexion "wild." (I, p. 34)

To counterbalance the dominant Western cultures in the pre and post-migration, writing Kim Thuy is also in the interest of reconciliation and working memory which reads in all three novels. Summon humans the weight of history for the Vietnamese, who inherit a collective past. The mother of the narrator, thanks to her role as an actress of the revolution could prevent exclusion in the labor camps of the family, allegedly responsible for the ruin of the country through its affiliation with the previous government. It suffers in this regard the emergence of the story from the point of ghosting past in the story, here through the memory of the new occupants of their large property under the old political regime: I wondered if it was unbearable to have his past planted along. Perhaps they hoped that compassion would take the new occupants, would restore their corner of the house, that the past is no longer a stigma, so people no longer have to smear the controversial marker and faces of the old regime flags in the images and especial-

ly to reinstate the past to the present. (Man, p. 121-122)

In the sixth, the same narrator evokes a certain weight of history and belonging transgresses generations: Sometimes parents even honest not withstand the pressure of the weight of the history of a people that is transferred from one generation to another. "(VI, p. 61) The story then transmits a cultural weight, but this transmission may also be saving. In a cathartic perspective, the narrator of Man then asks the mother to evacuate the past by writing offering him what to put on paper their painful memories: "I was offered notebook mom with Seyes lined paper like that used child [...] hoping she would write our story. "(Man, p. 115) The question then arises about the same chance to write the story. Pierre Nepveu has indicated that ' migrant experience memory meant "suffering that no longer exists, remember that you can not come back, or even what he has never lived" (1988:. 200). This analysis applies to the Kim Thuy body, citing a partial refusal of duty of memory induced by the parameter time and effort that would require such a process: "People are too busy with their daily survival for the time to write their story

collective. "(. Ru, p 47) In parallel, the historiographical path requires knowledge of the facts that are not acquired for all migrants, such as the VI explicitly without a trace:" my story was cut, re-invented. no house the subject who has the mark of the ancestors, Contrary to the altar of the ancestors who witnessed all marriages, anniversaries of the deceased, the ceremony of the first day of the year for at least a hundred years. "(We., P 131) The story dies so sometimes the migration process," Absolutely no one will know the true story. "(Ru, p. 143) In his report to the past, the hybridization of the migrant culture Vietnamese therefore follows the respect or, conversely, a transgression of the tradition from memory. Nepveu Pierre explained that this memory is characterized by a" text striking migrant dilemma reminds her recollection, is haunted by the original and authentic, but must at the same time find out that somehow this obsession is not applicable "(1988, p. 200). the ceremony of the first day of the year for at least one hundred years. "(We., P 131) The story dies so sometimes the migration process, "Absolutely no one will know the true story." (Ru, p. 143) In his report to the past, the hybrid-

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tradition from memory. Pierre Nepveu explained that this memory is characterized by a "text striking migrant dilemma reminds her recollection, she is haunted by the original and authentic,

The poetics of otherness in the post-exilic corpus Kim Thuy reinvests latent problems in Quebec literature. After saturation of the writings migrants in the 2000s, author feather Vietnamese reworks this literary aesthetics including in their own experience of exile. His world is still marked by the predominance of evidence that punctuate his writing, both through what Régine Robin inter-language calling here to linguistic assimilation of Vietnamese words, or food, which s' interferes in the story, including humans. The relationship to otherness, however, distinguished by its onomastic and genealogical characteristics. The literature in Quebec and remains conducive to hybridization, to experience the disorder as name Pierre Nepveu through identity and cultural practices that promote cross-cultural. unique impeccable multiculturalism. Exile is sometimes lost, forgotten, watery eyes, "If you want to survive, dépars now your identity." (Man, p. 27)

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